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Vol. 63, 1885.
K 283879
The Inebriate Bell.
A NAUTICAL CANTATA.
 By J. STEWART.

CHARACTERS :

SIR RALPH THE ROVER *Tenor.*
 BEN THE BOATSWAIN *Baritone.*
 THE ABBOT OF ABERBROTHOCK *Bass.*

ALICE, THE ROVER'S BRIDE *Soprano.*
 A SEA MAIDEN *Contralto.*
Sailors, Monks, Sea Maidens, &c.

SCENE I.—THE CAROUSAL.

(*The eve of the Rover's departure. Farewell interview between SIR RALPH and ALICE in the drawing-room of the "Dolphin." The crew carousing beneath the window. The good ship "Rover" riding at anchor in the offing.*)

Opening Chorus.

The tide creeps up the yellow sands,
 Sing yo ! my lads, heave yo !
 Hark ! Ben the Bo'sun pipes all hands,
 Aboard we now must go,
 But ere we leave to cross the blue,
 And spread our sails the breeze to woo,
 We'll drain a parting glass or two,
 Sing yo ! my lads, heave yo !

SIR RALPH.

My ship is in the bay,
 And I must haste away,
 Far, far from the maiden that I love ;
 But the wind that's blowing free,
 Will waft me home to thee,
 And never more again will I rove.

This kiss upon thy brow
 Will seal the solemn vow,
 Which round us weaves its soft magic spell ;
 And our sacred pledge shall be,
 My guiding star at sea,
 When love breathes its tender last farewell.

ALICE.

Oh ! could I trust thy roving heart,
 Now we must tear ourselves apart,
 How peaceful would my slumbers be !
 My dreams how sweet of love and thee !

The dark-eyed syrens of the East
 May break the vow unsealed by priest ;
 In sunny lands beyond the wave,
 Ralph may forget the pledge he gave.

For sailors, when they plough the seas,
 Are fickle as the changeful breeze ;
 In every port they sweethearts find,
 Nor think of those they leave behind.

SIR RALPH.

True as the needle to the pole,
 When round our craft the billows roll,
 Abroad, at home, on sea or shore,
 I'm thine, sweet maid, for evermore.

Duet.

SIR RALPH AND ALICE.

Abroad, at home, on sea or shore,
 I'm thine, sweet maid, } for evermore.
 He's mine, he's mine, }

(*As SIR RALPH and ALICE retire to the beach the sailors are heard singing.*)

Song and Chorus.

Our captain loves a maiden fair,
 For her he sails the seas,
 Her name is graven on our flag,
 'Tis whispered on the breeze.
 They say that sailors in each port
 Can other sweethearts find ;
 But he is true, like all his crew,
 To the girl he leaves behind.

Chorus.

Then give three cheers, three hearty cheers
 For our captain brave and kind ;
 And one cheer more for the dear old shore,
 And the girl he leaves behind.

When sweeps the gale with foaming wrath
 Our craft to overwhelm,
 His eagle eye and skilful hand
 Is ever at the helm ;
 And should the foe bear down on us,
 Though ten to one, they'll find
 The Rover bold his own can hold
 For the girl he leaves behind.

Then give three cheers, &c.

ENTER BOATSWAIN.

Aboard ! aboard ! the wind sets fair
 And whistles through the balmy air,
 For shame ! an honest seaman's pride
 Would scorn to lose the flowing tide.

BEN (*taking proffered glass.*)

I love my glass, I love my lass,
 The buxom, pretty Nan,
 But duty first and pleasure next
 Is Ben the Bo'sun's plan.

SAILORS' chorus.

He loves his glass, &c.

Song and Chorus.

Our Bo'sun is a worthy salt,
 The honour of our crew,
 A braver never trod the deck,
 Or sailed the deep deep blue ;
 He loves his glass, he loves his lass,
 His sweet and lovely Nan,
 But duty first and pleasure next
 Is Ben the Bo'sun's plan.

Chorus.

Yo ! ho ! my lads, yo ! ho !
 He loves his pretty Nan,
 But duty first and pleasure next
 Is Ben the Bo'sun's plan.

Come messmates all, a bumper fill,
 And let the toast go round—
 "May Ben's tough arm and heart of steel
 To Nan be faithful found."
 A long, long life to our Bo'sun bold,
 And a health to lovely Nan,
 The voyage o'er, to part no more
 Will be the Bo'sun's plan.

Chorus.

Yo ! ho ! my lads, yo ! ho !
 When wed to lovely Nan,
 Her pleasure first, his duty next
 Will be the Bo'sun's plan.

Quartet.

The tide has kissed the yellow sands,
 And soon will cease to flow,
 And far adown the golden west
 The evening sun sinks low.
 Our good ship like a hound on leash
 Rides chafing in the bay,
 And brave Sir Ralph awaits his crew,
 Away, my lads, away. [*The crew retire to beach.*]

(As they are departing in the pinnace, Sir Ralph waves adieu to Alice, who is standing on the beach gazing with tearful eyes. The Sea-maiden's song is heard accompanied by the dipping of the oars.)

THE PROPHECY.—SEA-MAIDEN.

Weep, maiden, weep, yon setting sun
That floods the earth with gold,
Shall rise and set in glory bright,
Its beauties to unfold.
But nevermore shall Ralph return
To claim that heart of thine;
E'en now his coral couch is spread
Beneath the flowing brine.

Weep, maiden, weep, his ruthless hand
May sink the Inchcape Bell,
But lightning storm and howling blast
Shall chant his dying knell.
Where Vikings sleep in the briny deep,
By Scotia's rocky strand,
His grave shall be, when home from sea,
The Rover nears the land.

(Daybreak. The sound of the capstan mingles with the chorus of the sailors as the anchor is being weighed.)

Chorus.

Hail! all hail to the swelling breeze
That sweeps the headland round,
Unfurl the sail to catch the gale,
For we are outward bound.

SIR RALPH.

Dear England, we waft thee a loving adieu
Through tears that unbidden will start,
Thy white cliffs will soon disappear from our view,
But not from the poor sailor's heart.
The "Rover" set free with the wind on our lee
Will sweep o'er the far distant main,
Mayhap strike a blow at the Spaniard, our foe,
Ere we anchor beside thee again.

Farewell to old England, a loving farewell,
Dear isle of the brave and the free;
Neath the brightest of skies sweet visions will rise,
To bind our hearts closer to thee.
Then up with our flag to the main gallant top,
Its folds wave aloft in the breeze,
We heed not the blast, and the Spaniard at last
Must yield to the king of the seas.

(The good ship "Rover" bears away to sea under full sail. Sir Ralph, on nearing the Inchcape Rock, hears the warning bell erected by the Abbot of Aberbrothock to warn belated mariners off the iron-bound coast. He conceives the plan of tearing it from its fastenings and sinking it "full fifty fathoms deep," so that the Spanish galleons laden with treasure may be wrecked, and thus become an easy prey to the buccaneer. Having effected his purpose, he sails away, unconscious of the fate that awaits him.)

[Twelve months are supposed to elapse.]

SCENE II.—THE SHIPWRECK.

Midnight.—A terrific storm is raging on the Scottish Coast, vivid gleams of lightning pierce the gloom at intervals. A cresset is burning on the tower of the Abbey of Aberbrothock. Monks kneeling at their orisons.

THE ABBOT.

When Death, with sable wing outspread,
Broods o'er the angry wave,
Thy path is on the mighty deep—
'Tis Thine, O Lord, to save.
Amid the tempest's awful voice
We raise our cry to Thee:
For mercy's sake, O shield and save
The sailor on the sea!

MONKS.—Miserere Domine!

Eternal Father! hear our prayer—
If 'tis Thy holy will,
The wind and waves hold in Thy hand,
And whisper "Peace be still!"

Should vengeance in the lightning gleam,
Death in the thunder roar,
O guard the sailor on the sea,
And bring him safe ashore!

MONKS.—Miserere Domine!

(Signals of distress are heard, and as day breaks a ship is seen striking the Inchcape Rock.)

MONKS.

Trio.

Alas! the gallant ship has struck;
Our prayer Heaven will not hear,
Till from the ocean's angry breast
Is swept the buccaneer.
The curse of Cain, Sir Ralph, is thine;
Each dying seaman's groan
Will plead for vengeance on thy head
Before the Great White Throne.

(While the Monks hasten with the Abbot to the beach, the Sea Maiden is heard singing)

SEA MAIDEN.

Great Neptune rides upon the blast,
He sweeps the angry main,
Before his march the bending mast
Is rudely snapt in twain.
His cohorts rise on every gale,
They leap from every cloud;
'Tis theirs to strike the shattered sail,
'Tis ours to weave the shroud!

Come, sisters, leave your coral caves,
Come, join the mazy dance,
And trip across the foaming waves,
To lure with deadly glance.
Come sing your syren songs anew,
And twine your tresses fair,
For brave Sir Ralph and all his crew
This night our feast shall share!

SEA MAIDENS' Chorus.

We'll sing our syren songs anew,
And twine our tresses fair,
For brave Sir Ralph and all his crew
This night our feast shall share!

(A boat is about to put off to the rescue, and the Abbot gives his blessing.)

THE ABBOT.

Recitative.

Brave wrestlers on the troubled main,
Our prayer shall rise from holy fane,
That Heaven may cleave a path for thee
When struggling with the angry sea.
Though lightnings gleam and thunders roar,
And billows dash against the shore,
Thy helm is in an angel's hand,
And He will guide thee safe to land.
Let hearth and home thy motto be,
Have faith in Him who rules the sea,
Speed on! speed on! across the wave,
For mercy's arm is strong to save.

(As the sailors put off to sea the sound of a bell is heard in the distance.)

But hark! I hear the Inchcape Bell
Ring once again its warning knell.

(The Abbot gazes through the gloom.)

Wave after wave sweeps o'er the wreck,
And lo! upon the riven deck
I see Sir Ralph the Rover stand,
The last of all his pirate band;
Despair has fastened on his brow,
For judgment overtakes him now.
The vessel reels—with sudden shock
A giant wave engulphs the rock,
And 'mid the storm his dying wall
Is heard above the Inchcape Bell.

(The rescuers return in safety to the beach while the Monks sing)

The Finale.

While future ages onward roll,
This truth proclaim from pole to pole:
Though mercy's arm is strong to save,
Eternal justice rules the wave.

DR SAMUEL ARNOLD.*

Isolated as we are by our geographical position, and from that circumstance more commercial than artistic in our habits and character, our history is not without great examples in art, among whom is Samuel Arnold. Living at a time when the name of Handel was still a power in the country, a man of Arnold's stamp could not escape its influence. He must have been known to Handel personally, and we may suppose that the intercourse which took place between them would be such as to stimulate the enthusiasm of the youthful aspirant. Born in London, 1739, from his earliest years Arnold gave manifestation of a taste for music, and at the request of the princesses Amelia and Carolina, who had both taken lessons from Handel, a place was found for Arnold, while very young, in the choir of the King's Chapel, St James's. At that time the music of the royal chapel was under the direction of Mr Gates and Mr Nares, both of whom rendered important services to musical science in their generation. That he was a diligent student in his youth is proved by the fact that he so won upon the affection of his teachers by assiduity and application, that Mr Gates, at his death, gave him a place in his will, by which a handsome legacy was secured to him, in order "that he might more unreservedly devote himself to musical pursuits." Even before he had reached his twentieth year Arnold was known in the metropolis as a youth who had inherited, to some extent at least, the genius of the great master of song; and in this respect the public were not disappointed. It was at Mr Beard's suggestion, one of the managers of Covent Garden Theatre, that Arnold undertook the composition of *The Maid of the Mill*, an opera well suited to the vocal gifts of that distinguished tenor. Simple in its melodies, *The Maid of the Mill* is yet rich in orchestration, and abounds in dramatic action adapted to the incidents of the romantic story it professes to relate. That this opera should have furnished us with more than one of our popular airs is evidence of the favourable impression it created when first heard. *The Maid of the Mill* was succeeded by a long series of operas, all of them musically in character and sufficiently attractive to have divided between them the patronage accorded to the compositions of the Italian school, then beginning to assert its supremacy on the English stage. Encouraged by the success of his operas, Arnold resolved to follow Handel in oratorio. This was a species of music in great measure new to the country; but the favour with which the *Messiah* had been received showed that Handel had opened a fruitful vein in the musical order, and one which might be worked with advantage. His first effort was probably hastened by fortuitous circumstances. *The Cure of Saul* had just been published by Dr Brown, a divine who had attained some distinction in writing verse. After the reception given to Handel's *Saul*, this poem was chosen by Arnold as the libretto of his composition. It is for the critics to say how far the result justified his ambition. Produced in 1767 in aid of the Society established for the Benefit of Decayed Musicians, the oratorio brought together a large audience, and added a considerable sum to the society's funds. The story of Abimelech furnished material for a second oratorio, which was again succeeded by the *Resurrection*, and, lastly, by the *Prodigal Son*. Of these the *Prodigal* has generally been regarded by musicians as the most finished production of the author; but all of them, in Arnold's lifetime, were frequently performed, though with varied success. In several successive seasons, for instance, during the time of Lent, the oratorios were given at the Theatre Royal, the Haymarket, and Covent Garden. Like Handel, however, Arnold had his opponents, and at the Drury Lane, Court interest was decidedly against him. Under these circumstances the fact that at the installation of Lord North as Chancellor of the University of Oxford his music should have been chosen for celebrating the event must have been to him a gratifying proof of public esteem, while it testified to the merits of his compositions. It was on this occasion that Arnold received his degree. Choosing for his exercise a poem by Hughes on the "Power of Music," it was submitted, according to custom, to the musical professor of the College (at that time the chair was held by Dr Hayes), who returned the score unopened, saying, as well he might, "that it was unnecessary to scrutinise an exercise by the author of the *Prodigal Son*."

Arnold was now in his thirty-second year. To an established reputation he joined a good practice, and no doubt his numerous compositions—most of them popular—must have proved a source of income, all the more acceptable from the fact that he was now about to take a wife. His choice fell on a daughter of Archibald Napier, Doctor of Physic, with whom he received a handsome fortune. Possessed of ample means, Dr Arnold was now able to carry out a speculation which for some time previous had occupied his mind. The Marylebone Gardens—at that period still intact—formed a common resort for gaiety and fashion. Nothing was wanting but music and the stage to complete the attractiveness of this

scene of enchantment, and these Dr Arnold contrived to introduce. This was not all. Thoroughly intent on affording every kind of innocent amusement to the people, Dr Arnold gave Signor Torre—a famed pyrotechnist of the day—an opportunity of displaying in the gardens his skill in fireworks, and if the accounts that have reached us of these exhibitions are in all respects true, the Signor seems to have been a perfect master of his art. "The Cave of Vulcan," which formed an item in one of the programmes, we are solemnly told was pronounced by all connoisseurs "to be the most striking and stupendous performance ever witnessed in this country." Happy country! we say, whose lords and ladies gay can be amused with squibs and crackers and fiery caves! Our caves are of another kind, deep down in the earth, filled with old bones and flints, which the Duke of Argyle tells us were washed thither on the waves of Noah's flood; or they are caves of "Adullam," in which men sit and sit, and grin and grin, without knowing whence they come or whither they mean to go. But the pleasures of the "cave" were short-lived, the metropolis was growing big, and room was wanted on which to build. Alas! the Marylebone Gardens were doomed to be monopolized—covered with stone and brick, and now the place that once knew that most delightful of all the spots in London knows it no more.

With the year 1776, Dr Arnold's lease of the gardens expired, and thus set at liberty, he was requested by Mr George Colman to undertake the direction of the music of the Haymarket Theatre, the patent of which he had just acquired. This was a post Dr Arnold was in all respects competent to fill, and the manner in which he discharged the duties of his new office called forth the encomiums of both public and press. On the death of Dr Nares, the King's chapel master, which took place in 1783, Dr Arnold was appointed his successor, and in this new sphere of duty gave fresh proof of the versatility of his talents. The year following (1784) was marked by the musical commemoration of Handel in Westminster, and of this festival Dr Arnold was appointed a director. In 1786 he projected the publication of a uniform edition of Handel's works, in which he succeeded so far as to be able to produce all the great master's compositions, with the exception of his Italian operas. The works of the various composers of church music which then lay scattered about in the possession of several choirs, or were to be found in the hands of publishers and musicians, were by Dr Arnold carefully collected, and given to the public in four volumes, thus forming a continuation of Dr Boyce's well-known and admirable work on cathedral music, at that time in great demand. In November, 1789, the directors of the Academy of Ancient Music, dissatisfied with the management which then obtained, invited the profession to compete for the direction of the Academy under new rules. To this advertisement several well-known musicians responded, including Dr Arnold, Dr Cook, and Dr Dupius. It is a sign of the confidence reposed in Dr Arnold that he was elected to perform the duties of director by a large majority over all other candidates. He was now invested with the entire management of the orchestra, and if the committee pledged themselves to the conductor for all expenses, they had no reason to regret their resolution—the Academy continued to prosper under his control. At a later period (1796) Dr Arnold, through the influence of Dr Horsley, Bishop of Rochester, was called to preside over the annual performances given in St Paul's on behalf of the 'sons of the clergy'; the musical services of Westminster were also placed under his direction; and, in fact, there was no musical movement at that period projected in the metropolis of which he was not the central figure. Dr Arnold died on the 22nd of October, 1802, leaving one son and two daughters. As a composer he may be said to have stood nearest to Handel in reputation during his lifetime among our native musicians, and certainly holds a prominent place in the very foremost ranks of the composers of Great Britain. He was a man of whom the musical profession and the country may feel proud. In all the relations of life Arnold was not only blameless but exemplary; and quite as much through his personal character as from his musical attainments succeeded in winning the confidence and esteem of those with whom he was associated and of the nation at large. It does not appear that Arnold ever left Great Britain to study in any of the schools abroad; had he done so we may suppose that his genius would have shone more bright. As it is, his case is sufficient to prove that musical talent is by no means the monopoly of Continental countries; and that in respect of musical art, under favourable circumstances, England may hope to hold her own against either Germany, or Italy, or France. Like the illustrious Handel, Dr Arnold was distinguished by his love of art, and in this respect he was followed by his only son, who cultivated painting as a pursuit. Besides the oratorios already named, Dr Arnold wrote many operas, burlettas, and odes, among which *The Agreeable Surprise*, *Inkle and Yarico*,† and *The Shunamite Woman* may be considered the chief, all of them more or less popular when first published—some of them not yet displaced.

* *St Cecilia Magazine*.

† In which was interpolated a certain song by Himmel.—Dr Blinger.

MUSIC AT FRANKFORT-ON-THE-MAINE.

(From our own Correspondent.)

On December 9th, the first "Abonnement Concert des Sängerkorps des Lehrer vereins" took place. Over 200 teachers unite as members in this fine Singing Union. They are most delightful to listen to. The voices are evenly balanced in tenor and bass, and distinguished by freshness and fulness. The Academicians, *il va sans dire*, are well trained, musical, and eminent in distinct pronunciation. Thus their rendering of ballads, madrigals, and choruses are marked all round by study and refinement in *mezza voce*, *piano*, and *pianissimo*. A deep impression was created by Franz Schubert's "Grab und Mond" (The Grave and the Moon). Besides, there were somewhat sombre *Volkstlieder* by Speidel and by Schmidt. A number of difficult songs belonging to the sixteenth century were magnificently given. "Villanella alla Napolitana," by Baliarus Donatus, had to be repeated. The large concert-hall was crowded by an appreciative audience. The considerable receipts will swell the Teachers' Widow and Orphan funds.

The fourth concert of chamber music was given on Dec. 12th. A new piano-quintet by Anton Urspruch—a native and resident of Frankfort—is a composition of merit, following Brahms; it was well received, the composer playing the pianoforte part. The quartetists, as usual, were Messrs Heermann, Koning, Welker, and Valentin Müller, who also performed the F moll Quartet, by Mendelssohn, and the charming A dur (from Op. 18), by Beethoven.

The repertoire at the Operahouse consisted of: Monday, Lortzing's romantic *Undine*, charmingly given in every respect; Wednesday, 17th (Beethoven's birthday), *Fidelio*; Thursday, 18th (Weber's birthday), *Oberon*; Saturday, 19th, *Freischütz*. In a reprise of Donizetti's *La Favorita*, Mlle Luger sang the title part; Mr Candidus was Fernando, and Herr Beck, Alphonse. The opera was given admirably and received with much favour. In the absence of Mlle Schröder, on a *début* in New York, Mlle Mailhac, from the Karlsruhe Opera, undertook the part of Rezia in *Oberon*. She is singing correctly and with dramatic feeling. In the air, "Ocean, thou mighty monster," her voice is scarcely powerful and finished enough for the large house.

Mlle Flora Friedenthal, the pianist, gave a concert on Dec. 15th. The programme included Beethoven's Sonata in A dur for pianoforte and violin (Willy Hess), and pianoforte pieces by Chopin, Brahms, Kiel, Schumann, and Mendelssohn, also Bravoure Morceaux, Etude by Rubinstein, Humoreske, Op. 41, by N. Uilm (which, I believe, is dedicated to Flora Friedenthal), and Campanella by Liszt. My fair *adjutore*, who attended this concert, reports that the young concert-giver played throughout the long evening with power and finish, and that she was much applauded.

The veteran violin artist, Eduard Eliason, has held his annual musical evening with the accustomed success.

Whilst suffering last week from my old plague, "le tic douloureux," which caused me to leave your pleasant company on Whit-Sunday straight for the quiet Bad Oeynhausen, I came across, amongst other souvenirs, "August Lesimpe's Personal Recollections of Richard Wagner, translated by Carl Armbruster," and reviewed in your last number. From the anecdotes quoted it appears that the translator has added some which are not contained in Lesimpe's brochure. It may be interesting to your readers to supplement them with a few reminiscences. *Apropos* to Wagner having followed an invitation of the Duke of Saxe-Meiningen, the master expressed himself:

"Es gibt viele Meinungen aber nur ein Meinigen."

Es gibt manchen Herzog aber nur Einen der mich her zog."

As regards local reminiscences, I may add that Wagner conducted the first performance of *Lohengrin* in September, 1862, at the Stadttheater. On the occasion of his visit, the Frankfort Liederkreis, who celebrated their fiftieth jubilee and had named Wagner and the two conductors of the Stadttheater, Ignaz Lachner and Georg Goltermann, honorary members, gave a banquet. Goltermann, who had to conduct the opera that evening, arrived somewhat late. He made his apology to the great master, and to whose enquiry: "Why behind time—what opera have you had to-night?" Goltermann replied, "Martha." "Look here," rejoined Wagner, "this opera drove me in 1848 auf die Barriaden getrieben." (Sehen Sie diese Oper hat mich 1848 auf die Barriaden getrieben.) Wagner, you will recollect, was at that time Hofkapellmeister at the Dresden Opera, and had instructions to prepare the performance of Flotow's *Martha*. However, according to his biographers, Wagner's "Gang zur den Barriaden" was not premeditated, and he became the hero of the hour in those revolutionary days almost by accident.

* Which cannot be rendered in English without loss of meaning.

"There are many meanings (opinions), however, but one Meinigen, There are many Dukes but only one who hither con-ducted me."

Wagner had, after the successful performance here of *Lohengrin*, offered to him the gift of 400 florins. He resided then at Biebrich on the Rhine, and Hyssel, the stage manager for opera at the Stadt-Theater, was instructed by the Board of Directors to present it to him along with a graceful message. Wagner received the Frankfort envoy-extraordinary courteously and declined the fee, remarking that it was for the whole German nation to recognize and remunerate his works. The gift was very handsome under the circumstances; Wagner had all his expenses paid besides; however, it is very remarkable that he refused the emolument in days when he was rather *pinçé*, and his income and existence far from flourishing. Ultimately he received and accepted a handsome souvenir, consisting of some jewellery, in lieu of the cash.

When, a few years ago, the monument to Spohr was about to be erected, the committee addressed the leading composers and artists to send for their disposal an album leaf. The offerings were to be put in a map and the whole placed in a lottery to be drawn for in as many lots as could be sold. Spohr was an early patron of Wagner, and one of the very first Kapellmeisters who produced Wagner's operas. Wagner's dedication gift to the Spohr monument album consists of the first notes of his opera, *the Flying Dutchman*, with these lines:

"Der fliegende Holländer flog zu Spohr

Der gab ihm ein geneigtes Ohr."†

The prize was drawn by Mr Siegend Kohn Speyer of this city, for many years chairman of the old Theater Actien Gesellschaft, in whose possession the album is still. Amongst other contributors to the Spohr album I may mention Ferdinand Hiller, Ignaz Brühl, Max Bruch, Taubert, Kücken, Joachim, Sarasate, Mlle Clara Schumann, and others.

The sixth Museum's Concert took place on the 19th inst., with the following programme:—Symphony No. 8, in F dur, by Beethoven; Recit. and aria from G. F. Händel's opera, *Alessandro*, exquisitely sung by Mrs L. Henschel (encored); Concertstück für Violoncello, by J. de Swert, admirably played by Hugo Becker; Pögnier's *Anrede* from Wagner's *Die Meistersinger*, sung by Herr Georg Henschel; Solo pieces for violoncello, Kol Nidrei (*adagio* after Hebrew melodies) by Max Bruch; Am Springquell (repeated) by D. Popper; Duets from Kingsley's *Saint's Tragedy* and "Gondoliera," interpreted by Mr and Mrs Henschel, and repeated; and (first time) Scherzo Capriccioso, for orchestra, by Anton Dvorák. F. D. F.

Frankfort-on-the-Maine, Dec. 20, 1884.

ROYAL AQUARIUM.—To those who require quantity in the form of entertainment for their money, we would advise a visit to the Westminster Aquarium, where a continual round of amusements are given from 11.30 a.m. to 11.30 p.m. The performances comprise the fairy spectacle of *Cinderella*, in which many children take part, a variety entertainment, and a promenade concert given by the band of the Grenadier Guards under the direction of Mr Dan Godfrey. Added to this are several minor attractions, such as the Beckwith swimming entertainment, Wilson's Australian jumping horses, performing fleas, Thaumna the Oriental mystery, &c., so that it will be seen that Captain Hobson, the energetic manager, has done his best to cater for all tastes.—W. A. J.

EMPIRE THEATRE.—A new comic opera, *Pocahontas*, written by Mr Sidney Grundy, and composed by Mr Edward Solomon, was brought out on Boxing night at the above theatre. The writer of the libretto has filled in a vague outline with dialogue occasionally witty, often inconsequent, and not altogether prudent. The composer, Mr Solomon, has executed his part with not a little skill. In one particular he deserves praise. The music of the Indian Queen is not only agreeable but it has an individuality of character that lifts it far above that allotted to the other parts. The solo, "Ask not the captive to rejoice," is melodious as well as being truthful in expressing the words, while the trio, "God of knowledge" (encored), is treated dramatically. Mr F. Celli was encored for an earnest and telling rendering of the air, "Maiden, I ne'er shall forget thee." Perhaps the most successful number in the work is the chorus of drummer boys. The little fellows, dressed in the costume of His Majesty's Guards, as seen in Mr Millais's Academy picture of this year, looked well and played and sang with great effect. Indeed, they helped considerably to bring each act to a joyful conclusion. Miss Lillian Russell sang the music, written especially for her, with the skill of a true artist; her handsome presence gave to the part of "Pocahontas" all necessary importance. The authors, Mr Sidney Grundy and Mr Edward Solomon, were summoned to the footlights to receive the enthusiastic applause of the audience.—L. T.

† "The Flying Dutchman flew to Spohr
Who gave him a most willing ear."

Waifs and Strays.

COMMUNICATED BY L. L. L.

PAPERS, ANECDOTAL AND JOCLAR, RELATIVE TO GEORGE FREDERICK HANDEL.

(Born Feb. 23rd, 1685.)

"Remember Handel! who that was not born
Deaf as the dead to harmony, forgets,
Or can, the more than Homer of his age?"—W. COWPER.

Gentle reader, whether as fond of good eating and drinking as Handel was—and most men are—try and imitate the nobler qualities of this wonderful man, particularly his boundless charities to the Royal Society of Musicians, Prison for Poor Debtors, Foundling Hospital, Sons of the Clergy, Lying-in Hospital, Mercers' Hospital, Dublin Infirmary, Dublin jails, &c., &c., *ad infinitum*, amounting in the aggregate to an enormous sum. "Go thou and do likewise."

HANDEL'S HOUSE.

Handel resided at No. 57, Brook Street, from 1725 to 1759. This has been clearly proved by recent search made in the rate-book of St George's parish, Hanover Square. The editor here begs to acknowledge the great politeness of Mr J. Chappell (vestry clerk), who, at great personal inconvenience, examined the books from 1725 to 1759—an act of politeness strangely at variance with the usages of an adjoining parish, where a similar application was made, and at the very outset a fee of two or three guineas demanded, but, of course, not paid.

ADDITIONAL ACCOMPANIMENTS PUT TO HANDEL'S WORKS BY MOZART.

Holmes, in his well-known "Life of Mozart," says he put additional accompaniments to the following works by Handel: in November, 1788, *Acis and Galatea*; March, 1789, *The Messiah*; July, 1790, *Alexander's Feast and Ode on St Cecilia's Day* (?).

HANDEL'S PROPERTY AFTER HIS DEATH.

Though totally free from the vices of meanness and avarice, and possessed of the opposing virtues, charity and generosity, in spite of temporary adversity, powerful enemies, and frequent maladies of body, which sometimes extended to intellect, Handel died worth upwards of £20,000, of which £1,000 went to the funds for decayed musicians and their families. To Christopher Smith he left his large harpsichord, small house-organ, music books, and £2,000. To his servants, one year's wages; Mr James Hunter, £500; Dr Morrell, of Turnham Green, £200; Newburgh Hamilton, of New Bond Street, who assisted him in adjusting words to his compositions, £100; George Amyand, £400; John Duburk, £500; Thomas Bramwell, £100; John Rich, Esq., the great organ at Covent Garden Theatre; Charles Jennens, Esq., two pictures, the old man's head and the old woman's head, both by Denner; Granville, Esq., of Holles Street, the landscape, a view of the Rhine, by Rembrandt, and another by the same master; a fair copy of score and parts of *The Messiah* to the Foundling Hospital; Thomas Harris, £300; John Hetherington, £100; James Smyth, perfumer, Bond Street, £500; Matthew Dubourg, musician, £100; Ben. Martyn, Esq., New Bond Street, £50; Mr John Belcher, surgeon, £52 10s.; Mr John Cowland, New Bond Street, apothecary, £50; Mrs Palmer, of Chelsea, £100; Mrs Mayne, 50 guineas; Mrs Downalan, 50 guineas; Mr Reiche, £200, &c., &c., &c.

HANDEL'S ORIGINAL MSS.

These invaluable compositions, for which Frederick the Great offered £2,000, were ultimately given to George the Third by Christopher Smith. The 87 volumes are now (subject to accidents of fire, &c.) lodged, and concealed from all the world, in a sort of private office at Buckingham Palace! Why does not her Gracious Majesty, whose dislike to Handel's music is well known, give these invaluable MSS. to the British Museum, or, still better, to the Royal Library at Berlin, or to the Museum at Halle.

HANDEL'S BEQUEST TO SMITH.

Smith was Handel's treasurer for many years, and they lived on excellent terms till within four years of Handel's death. It seems they both proceeded to Tunbridge, where they quarrelled, and Smith left Handel in an abrupt manner, which so enraged him that he declared he would never see him again; and though friends interfered to bring about a reconciliation, their interference was for a long time without effect. Some days after this affair, Handel took Smith junior by the hand, and said he was determined to put his name in his will instead of his father's. Smith declared if he persisted in that resolution he would instantly quit him, and never more assist in the oratorios. "For," added he, "what will the world think if you set aside my father, and leave his legacy to me? They will suppose I tried, and succeeded, in undermining him for my own advantage." After a further lapse of time we find that three

weeks before Handel's death he desired Smith junior to receive the Sacrament with him. Smith asked him how he could communicate when he was not at peace with all the world, and especially when he was at enmity with his former friend, who, though he might have offended him once, had been faithful and affectionate to him for thirty years. Handel was so much affected by this representation, that he was immediately reconciled, and, dying soon after, left Smith senior £2,000, having before given him £1,000. To Mr Smith he left all his music (for which Frederick the Great offered £2,000), his harpsichord, on which almost all his music had been written, his portrait painted by Denner, and his bust by Roubilliac.

(To be continued.)

FOREIGN BUDGET.

(From Correspondents.)

BERLIN.—Mierzewski, the tenor, opened his engagement at the Royal Operahouse by appearing as Arnold in *Guillaume Tell*. He was entirely successful, both his voice and method of using it giving great satisfaction. Mdle Lehmann was Mathilda, and Herr Betz, Tell. After repeating the above character once, the "guest" next sustained that of Manrico in *Il Trovatore*, and again was rewarded by hearty, nay, enthusiastic applause. Mdle Lehmann was Leonore; Mdle von Ghilany, Azucena; and Herr Betz, the Conte di Luna. On the 18th December, the birthday of its composer, who first saw the light in 1786, Carl Maria von Weber's *Freischütz* was performed for the 500th time at the Royal Operahouse with this cast: Max, Herr Niemann; Caspar, Herr Fricke; Cuno, Herr Krolop; the Hermit, Herr Betz; Agathe, Mdme Sachse-Hofmeister; Aennchen, Mdle Lehmann; the Bridesmaids, Mdles Leisinger, Götz, and Seehofer. Herr Radecke conducted. There was a very full house, and considerable enthusiasm was displayed in the course of the evening.—One strong attraction at the second Extra Concert of the Philharmonic Society was the announcement that Mdme Rosa Sucher of the Hamburg Stadttheater would take part in the proceedings. She displayed her talent to eminent advantage in four compositions of totally different character: an air from the late H. Goetz's *Widerspänstigen Zehmung*; a romance from Camille Saint-Saëns' *Samson et Dalila*; Isolda's "Liebestod;" and Elizabeth's first air in *Tannhäuser*. She was rapturously applauded. Herr Franz Ondricek played Mendelssohn's Violin Concerto. The orchestral pieces were the Prelude to *Tristan und Isolde*, a "Frühlings-Phantasie," in five movements, by Hans von Bronsart, and a Symphony in E flat by Mozart. Professor Carl Klindworth conducted.

KIEL.—Joseph Joachim has been asked to undertake the direction of a Schleswig-Holstein Musical Festival to be held here in connection with the bicentenaries of Bach and Handel. The works performed on the occasion will probably be a Cantata by Bach, Handel's *Joshua*, and Beethoven's Ninth Symphony.

MEININGEN.—At the second Subscription Concert of the Ducal Orchestra, the programme, consisting exclusively of pieces by French composers, contained Overture to *Beatrice et Bénédict*, and "Sicilienne" from the same opera, Hector Berlioz; "Tarantella" and Second Symphony, in A minor, Saint-Saëns; "Suite Espagnole," Lalo. The programme of the third concert was as exclusively Russian, being thus constituted: Overture to *Life for the Czar*, and ballet music from the same opera, Overture to *Russian and Ludmilla*, Glinka; "The Caravan in the Steppes," Borodin; Pianoforte Concerto in B minor (Hans von Bülow), Tchaikowsky; Dances from the *Demon* and "Grande Overture Triomphale," Op. 43, Anton Rubinstein.

ST PETERSBURGH.—M. Léo Delibes' *Lakme* has been very favourably received, and Mdle van Zandt, who played the heroine, the part "created" by her at the Paris Opéra-Comique, had every reason to be satisfied with the welcome accorded her by a most distinguished audience, which included the Emperor and Empress, the Grand-Dukes and Grand-Duchesses, and all the Imperial Court. The fair young artist was warmly applauded and repeatedly recalled. The opera, for which Sig. Zucorelli, of Milan, painted the scenery, was admirably put on the stage by M. Vizentini. Sig. Bevnigani conducted with his usual ability.

MINNIE HAWK sings during January in *Carmen*, *Lohengrin*, *Mignon*, *Taming of the Shrew*, and *L'Africaine*, at Bâle, Zurich, Berne, Geneva, and Strassburg; during February, in *Carmen*; and goes thence to Frankfurt and Hamburg, returning to London on the 2nd March to fulfil concert engagements under the management of Mr N. Vert.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,

TWENTY-SEVENTH SEASON, 1884-85.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE SEVENTEENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, JANUARY 5, 1885,

To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet, in C minor, Op. 18, No. 4, for two violins, viola, and violoncello (Beethoven)—M^{me} Norman-Néruda, M. L. Ries, Hollander, and Piatti; Song, "Thou whom I vow'd to love" (Schubert)—Mr Edward Lloyd; Selection of Pieces, for pianoforte alone (Schumann)—Miss Agnes Zimmermann.

PART II.—Sonata for violoncello (*obbligato*) and pianoforte, first time (Piatti)—Signor Piatti and Miss Agnes Zimmermann; Song, "For ever nearer" (G. F. Hutton)—Mr Edward Lloyd; Sonata, for pianoforte and violin (Mozart)—Miss Agnes Zimmermann and M^{me} Norman-Néruda.

Accompanist—Signor ROMILI.

TO CORRESPONDENTS.

"The Players in Wych Street" unavoidably postponed till next week.

DEATHS.

On Dec. 27, at 95, St Martin's Lane, of bronchitis, W. ROBINSON, music-seller, late of 369, Strand, aged 56.

On Dec. 19, at Aldershot, Charles Pompeo Cavallini, of Milan, late bandmaster 77th (Duke of Cambridge's Own) regiment, in his 76th year. R. I. P.

TO ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, JANUARY 3, 1885.

HOW CREMONA VIOLINS WERE MADE.

A LOST SECRET RECOVERED.*

It was, perhaps, not remarked by the general public, but it must certainly have struck the connoisseur on hearing Herr H. Schradieck play last Wednesday at the Chamber Concert Schumann's Sonata on an apparently new violin, that the tone in no way resembled that of a new, far less a *modern* instrument. Though the instrument was spick and span new, the tone was so like that of the old Italian violins, that the curiosity of persons who take an interest in such matters was naturally excited, and journalists, as is well known, not being quite free from curiosity, or, let us call it, a thirst for knowledge, the writer of the present notice asked Herr Schradieck whence he had obtained the violin, and how, with his partiality for old Cremonas, he could possibly play at a concert on a new one. "Did the tone please you?" enquired Herr Schradieck.—"Most uncommonly."—"And yet it is only two days that this violin has been put together, supplied with strings, and played upon for the first time."—"Impossible."—"It is a fact. An experiment has been carried out which has afforded me unusual satisfaction, as proving that the secret of the art of making Cremona violins has been discovered, and that henceforth we, also, shall be able to construct real 'Cremonas.' This violin is the work of a well-known maker here in Cincinnati."—"Impossible!"—"Yet such is the case, and the origin of this violin is not uninteresting."—"Please tell me all about it."—"You know that after the art of making violins had flourished most splendidly for three hundred years in Italy, and especially in Cremona, it suddenly and entirely disappeared, as though cut off by a knife, some hundred and fifty years ago. You know, also, that the violins made at that period have not been surpassed or even anything like equalled by any other makers, and it was a settled thing among all violinists that for concert playing only the

* From the Leipzig Signale.

above Italian instruments should be used. But the number of these instruments kept continually growing less, and they fetched prices which often ran up to something incredible. Excellence was not the result of age, for we had Tyrolese violins which were quite as old and the work of very skilful makers, and yet they did not approach the Cremonas. Nor was it the build, for this could be so imitated that it was impossible from the outward form and style to tell the imitation from the original; still no one could obtain the silvery tone peculiar to the old Italian instruments, and this tone, therefore, must have depended upon some secret buried with the old Cremona masters. That this secret, which was also one possessing considerable importance for the history of art, constantly occupied the attention and excited the interest of violinists, obliged to pay colossal prices for concert violins, is a fact with which you are, of course, acquainted. You will therefore understand my astonishment when, in the year 1871, *Capellmeister* Von Bernuth called upon me one day in Hamburg, where I was then *Concertmeister*, and informed me that a relation of his, Friedrich Niederheitmann, a cloth manufacturer in Aix-la-Chapelle, had discovered the secret of the Cremona violins. Herr Niederheitmann was an ardent and intelligent musical amateur, who took an interest, also, in the lost secret; he himself possessed a collection of old Cremona violins, and had devoted considerable attention to the subject. I immediately commenced a correspondence with him, for, as you may easily imagine, my interest was raised to the highest pitch, and he soon sent me a violin made by Otto Bausch of Leipsic, and destined to replace the old Cremonas. I immediately organized a Quartet Soirée at which the new instrument was tried, but we were all unanimous in deciding that, though the tone was better than was usually the case with new violins, the peculiar character of the Cremona tone had not been attained. On subsequent visits to Aix-la-Chapelle, I became personally acquainted with Niederheitmann, and finally so friendly that I lived in his house whenever I went to that town. The attempts to discover the lost secret were naturally a leading topic between us, and so it happened that he informed me of his having hit upon it quite by accident. He possessed among his collection of old Italian fiddles, many of which were somewhat carelessly made, one which struck him as having one of the two 'F's' in front smaller than the other. As this offended his sense of beauty, he took a knife for the purpose of cutting the smaller 'F' till it was the size of the larger one. In doing so, he found that the wood did not peel, but was brittle like glass. This led him to hit on the idea that the tone peculiar to the Cremonas resulted from the fact of the wood being rendered similar to glass by some preparation, and thus obtaining its sonorousness. He puzzled over the notion for some time, and finally asked a leading chemist in Aix-la-Chapelle whether from the analysis of powdered wood sent him he could tell the component parts of which the wood consisted. The chemist believed he could, and Niederheitmann sacrificed one of his Amatis. Scraping off the varnish, he cut out a piece of the wood, which he pulverized and gave the chemist for analysis. The chemist found that the wood was impregnated with a balsam, and specified the nature of the latter. Of course Niederheitmann, as well as myself, thought that the balsam had been introduced into the wood, and he immediately commenced experimenting with Bausch. When I subsequently went to Leipsic, I carried on experiments with the well known instrument maker, Hammig, as Bausch died six months after my arrival in the town. Our experiments went on incessantly for nine years; hundreds of fiddles were made and found their way into the fire, and new experiments were still made without our progressing a single step. The violins formed of the wood impregnated with the balsam had, it is true, a beautiful tone at first, though not the tone we sought; but even the tone thus obtained disappeared in a few weeks, leaving nothing but a good modern violin.

"Niederheitmann died in the year 1878. Shortly before his death, he travelled through Italy, and, while so doing, made a discovery which, as you will presently see, was of great importance to me. He learned that formerly, in the neighbourhood of Cremona, a tree used to be planted of which the wood contained the balsam, but that, as the tree was useful neither for building purposes nor furniture, the cultivation of it was at last entirely abandoned, so that it is no longer to be found in Italy. Nieder-

heitmann could not turn this discovery to any advantage. I, however, continued the investigations, and found that the disappearance of the tree tallied exactly with the sudden collapse of the violin maker's art, and thus I was led naturally to the idea that the Cremona masters employed the wood of this tree which contains the balsam naturally. I took the greatest pains, consequently, to find out the tree, but nobody knew anything about it. I inquired of botanists, farmers, foresters, and other persons learned in dendrology, but not one could give me any information. You may imagine I was terribly disappointed; but I had so identified myself with the idea that I did not give it up, even when I came over here, especially as I had good grounds for believing the tree was to be found in this quarter of the globe. I set myself in communication with an instrument-maker here. I told him how far I had gone with my investigations, and explained that, according to the experience I had gained, the secret depended on our finding the balsam-containing wood. We both searched for it, but at first without success. On one of his journeys last summer the instrument-maker came across it. He immediately had a tree felled, and sent hither. This he worked up. Directly he set about his task, it was evident we had the right wood, for it possessed all the distinguishing marks of that used for Cremona violins. It is brittle like glass, and flies into shivers. Even when cut the way of the fibre, it breaks off, and is so hard that the tools used to cut it very speedily become blunted. The instrument-maker possessed a piece of wood, once part of a violoncello, a genuine Amati, formerly the property of the musician, Knoop, and it looks exactly like what we have found here, and other pieces, also, coming from Cremona instruments which my companion has repaired, exhibit the same similarity. He now made violins from the wood in question, and the first finished you heard at the Chamber Concert, and here is the second, which you shall hear directly and compare with my two-hundred-year-old one made by Andreas Guarnerius."

Herr Shradieck then played passages alternately on his Cremona and on his new violin, and it was astonishing how greatly the tone-character of the one resembled that of the other.

"I am convinced," continued Herr Shradieck, "that the secret is now discovered. As soon as we are in a position to select the wood as carefully as the old Cremona masters did, we shall be, also, in a position to supply as good instruments, since there are only trifling details, scarcely worthy of being taken into account, that we have still to find out, for the instruments made here to be in all respects equal to the old ones. I believe this discovery will mark an epoch in the art of violin-making, and that the world will be supplied from this place with instruments which will render the old Cremonas superfluous."

When anyone like Schradieck, so good a judge of violins, so circumspect and cautious a man, makes such an assertion, it carries very great weight with it, and we confidently accept his views. We can, also, rejoice with him that, after some years of disappointments, he succeeded, excited thereto by Herr Niederheitmann, in recovering the lost secret, and that it is from Cincinnati, the most musical town in America, that the new "Cremonas" will spread over the world. The fact is that Cincinnati has become the modern Cremona.

Cincinnati, 31st October, 1884.

THE number of theatres opened in Italy for opera this season will be greater than at first announced: 53 instead of 39.

VICTOR HUGO has at last consented to the performance of Verdi's *Rigoletto* in Paris.

TWO Italian composers selected some years ago Marion Delorme, the heroine of Ponchielli's opera shortly to be produced at the Milan Scala, as the heroine of their librettos; the first was Bottesini, who produced a *Marion Delorme* at Palermo in 1862, and the second, Pedrotti, at Trieste in 1865.

Lucia di Lammermoor was lately performed at the Teatro Vittorio Emanuele without a tenor, the first act terminating with the soprano's air; the second, with the duet between soprano and baritone; and the third, at the final rondo. (100 dollars for a meaning.—Dr Binge.)

Her Majesty the Queen has been graciously pleased to present to the funds of the Booksellers' Provident Institution, through Sir Henry Ponsonby, K.C.B., a donation of £20. Her Majesty has been the Patron of the Society since the year 1868.

University of London.

The following are lists of the candidates who have passed the recent examinations in Music:—

INTERMEDIATE EXAMINATION IN MUSIC.—*Examiners:* Prof. Carey Foster, B.A., F.R.S., Dr Pole, F.R.S., Prof. Reinold, M.A., F.R.S., Dr Stainer, M.A. *First Division.*—Samuel Alexander Herzberg, private study; Arthur Watson, private study. *Second Division.*—Arthur William George Ent Gooch, private study; Charles Livermore, private study; William Alfred Todhunter, M.A., private study; Herbert Westerby, private study.

B. MUS. EXAMINATION.—*Examiners:* Dr Pole, F.R.S., and Dr Stainer, M.A. *First Division.*—Joseph Curtis, private tuition.

INTERMEDIATE D. MUS. EXAMINATION.—*Examiners:* Prof. Carey Foster, B.A., F.R.S., Dr Pole, F.R.S., Prof. Reinold, M.A., F.R.S., Dr Stainer, M.A. *First Division.*—Charles John Hall, private study; Augustus Hayter Walker, private study.

CONCERTS.

SCHUBERT SOCIETY.—The 224th and last *soirée* for the introduction of rising artists, took place on Tuesday, the 23rd Dec. last, on which occasion Mrs Child (pupil of Mr Abercrombie), Miss Kingsland, Mr George Stack, Mr Bunn, and Mr Biddows, made their first appearance. The *débütants* were assisted by Miss Kate Flinn, who sang Braga's *Serenata* (violinello *obbligato*, Herr Schubert), and in "Dear Bird of Winter" (Ganz), was very much applauded, Mme Florence Grant, Misses Lilly Callam, Alice Gough, Norah Hayes, and Wyntown; Messrs Abercrombie, Joseph Heald, James Bayne, Hause, Hopper, Edwin Shute, Witt, and Schubert, also assisted. On this occasion the programme was miscellaneous, and the concert altogether was satisfactory both to artists and audience, thus closing with *éclat* the 18th, and one of the most successful seasons of the society.

ROYAL ALBERT HALL.—Mr Ambrose Austin's "National Holiday Festival Concert" on Boxing day was, as heretofore, a great success, an enormous audience having been drawn by the many and varied attractions offered. The programme consisted chiefly of old songs and ballads, rendered by Miss M. Davies, Miss Griswold, Miss F. Harrison, Mme Patey, Mr Sims Reeves, Mr E. Lloyd, Mr Santley, and Mr Tufnail. These artists, and the pieces sung by them, are so generally familiar that further specification is needless. Suffice it to say that the vocal selection was very effectively sung, applause and encores having been frequently bestowed. A special feature in the concert was the skilful violin playing of Miss Nettie Carpenter, a young lady who has gained the first prize at the Paris Conservatoire. The band of the Middlesex Yeomanry Cavalry (Duke of Cambridge's Hussars), directed by Mr W. T. Graves, contributed some effective performances. Mr Sidney Naylor presided at the grand organ, and conducted some portions of the programme. These concerts of Mr Austin, the worthy manager of St James's Hall, have become a regular institution, and never fail to attract large audiences, who are sure to find an ample return for their outlay.—H. J. L. (D. N.)

PRESENTATION TO MR LAZARUS ON HIS 70TH BIRTHDAY.

We are quite sure that many of our readers will with us rejoice to hear that a "charming project" has just been carried out, to do honour to one of the brightest ornaments of the musical profession, Mr Lazarus. By a "happy thought" of one of his oldest friends, a few ladies, his friends and pupils, united together to present him with a small token of their regard and esteem, on the occasion of his 70th birthday—New Year's Day. The gift consisted of a diamond ring, engraved with Mr Lazarus's initials and the date of presentation, to be worn as a *souvenir*; a silver mounted purse (also engraved with his initials, &c.), containing the balance of the united contributions, and an album bearing name and date in gilt letters in which was written the short address of congratulation and good wishes to Mr Lazarus, and with the signature of every lady written therein. That the names of many others would have been added if all his friends had been informed of this little effort to do him honour, we are quite sure, but it was not possible to ascertain their addresses except from himself, and it was wished that this should be a pleasant surprise to him. That Mr Lazarus may long enjoy health and strength for his profession, in which he so gladly gives pleasure to others, is the hearty wish of all his friends.

MUSICAL PITCH.

(From "England," Dec. 20.)

For some years past rumours of discord within the musical profession on the subject of the singularly high pitch, have reached the ear of the general public. It is unfortunate that musicians and musical artists should not be able to live in constant harmony; but I fear that a musical organization is apt to be rather a highly strung one, and that a certain tendency, too—shall I say irritability?—must, unfortunately, be recognized in the lives and careers of most musical composers; and, sad though it may be to confess it, musical performers and authors have been called an irritable race. But I am inclined to think, or to fear, that musical sensitiveness is peculiarly liable to disturbance, and that although there have been countless kind-hearted and generous musicians, beginning with the Emperor of music, Beethoven, there have been very few creative or even executive artists who can lay a strong claim to the possession of perfect equability of temper.

The question of the musical pitch, too, is one that affects the existence of some real artists, and the comfort and happiness—to say the least—of the great body of the musical profession. I cannot pretend to be without a personal bias in the matter. No artist can strain his voice continually to its utmost limits in the service of the public, without impairing, more or less, the purity of its tone, and condemning himself to premature disappearance from the scene of action. For a similar reason, because I did not wish to play tricks with my voice and pass off upon the public what I should consider to be a second-rate performance, which would be painfully unsatisfactory to myself, I have constantly preferred to sacrifice large sums which I could ill afford to spare, and to disappoint that generous British public, to which I am under the highest obligations, rather than strain my voice unduly, and give offence to the judicious by venturing to attempt what I could not heartily perform. It is well known in the musical profession that the only reason for which I have declined to sing in oratorios, at musical festivals, &c., for a few years past has been the extreme height of the musical pitch adopted, which involves harmful exertions on the part of tenors and sopranos.

But the mere personal aspect of the question is, doubtless, beside the mark. It must be determined on general considerations of good taste, judgment, and expediency; and, first, I must be allowed to say that authority has determined this question very positively as far as that country is concerned, which is generally admitted to possess the chief voice in the matter of vocalization. It is known that all the leading composers of Italy, with Verdi at their head, have fixed a lower musical pitch than that which prevails amongst ourselves, and that the Italian Government has accepted and acted on their conclusion. I think it must be clearly obvious that vocal artists have a strong interest in urging the adoption of this pitch—that of the land of song. It is not a little painful to hear our admirable chorus-singers, who may fairly compare with those of any country in the world, and who possibly surpass all in mellowness of tone, labouring and straining to get the high notes. Instead of being a pleasure to listen to them, it often becomes a pain. The same with the orchestra—the tone is thin and strident, and the effect of the very finest music is very gravely impaired, while the nerves are kept on the stretch to listen to an over-wrought performance.

Now, what is to be said on the other side of the question? It has been contended that brilliancy of effect can only be secured by a high pitch. This seems like affirming that loudness can be substituted for feeling and expression; or that glowing colours in painting are more effective than those of nature. The real truth is that opposition to reform wished for by the great majority of artists arises mainly from a certain latent consideration, which is the usual characteristic of a Briton, and with which I myself have a strong sympathy: the objection to change, because it is a change, even when that change is decidedly for the better. We are all under the influence of tradition and custom, and, somehow, an inordinately high pitch has come to be our rule. I do not wish to enquire how this has come about, or to attach any blame to individuals. We have learnt in our Latin grammar that *Humanum est errare*. Of one thing I am sure, that, if by any effort or sacrifice of mine I can forward this great musical reform, I shall have earned the thanks of generations of singers yet unborn.

Surely there is no country, no people that more naturally prefers true feeling to musical exaggeration than our own. We appreciate the genuine article, but dislike fuss. Considering the character of our musical genius, it has always been notable for taste and sweetness. Think of Purcell, Arne, Sterndale Bennett, Macfarren, and many others: a certain golden moderation is our mark. Are we then to be the people who go in for a wear and tear of strings and voices which reminds one only of "tearing a passion to tatters"?

"Let us in the very torrent of passion acquire a temperance that may give it smoothness." Smoothness, not violence; harmony, not stridency, is the cause for which I plead.

I will not occupy the time of your readers any longer, though I could find it in my heart to say more. Vocalists and instrumentalists, composers and performers, and, perhaps, most of all, the great British public itself, have a direct interest in a settlement which would secure the golden mean, and place musical England by the side of musical Italy, as the advocate of moderation and unexaggerated mellowness of tone.

J. SIMS REEVES.

MDME MARIE ROZE AND THE SEAMEN'S ORPHANAGE, LIVERPOOL.

In answer to the deputation which recently waited upon her, Mdmé Marie Roze has most kindly consented to sing at the Seamen's Orphanage on Saturday (this) evening as a New Year's entertainment to the orphans. This act of good nature on the part of the popular *prima donna* will undoubtedly prove a great delight to the little ones at the Orphanage, and when the fact is considered that Mdmé Roze has to fulfil very heavy duties for Mr Carl Rosa, this kindness on her part will be doubly appreciated. It will be remembered that the Duke of Edinburgh opened this institution on the 16th December, 1872, and in the evening of this date the Duke appeared at the concert given at the Philharmonic Hall together with Mdmé Marie Roze, his Royal Highness playing the violin *obligato* to Gounod's "Ave Maria," sung by Mdmé Roze. Although the lady's goodness of heart is universally known, this disinterested act of hers will long be remembered and undoubtedly prove a red letter day for the seamen's orphans at Newsham Park. A committee of gentlemen interested in this institution has arranged that amateur entertainments will precede and follow Mdmé Marie Roze's appearance. The hon. secs. are Mr A. W. Pitt-Taylor, and Mr W. R. Duncan.—*Liverpool Daily Post*.

LOVE'S LEGACY.

Song.

A poet once sang, and a woman heard,
And thought his song was the sweetest word
That had reached her hearing from man or bird.

The woman loved while his songs were new;
She had his soul for he thought her true;
He gave love's roses—though she gave rue.

But the woman tired when his songs grew old,
And she knew each thought that his heart could hold;
Then she curled her lip, and her love turned cold.

Then another came, with no lover's fire,
And no glad song that could love inspire;
But worldly gifts to her heart's desire.

Still the poet sang—though she would not care;
He could love but once—though she made life bare;
For his soul was a song like a bird's in the air.

The worldly gifts faded, and left her life drear,
Then she prayed that the song once again she might hear;
But the poet had died and bequeathed her a tear.

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MALCOLM CHARLES SALAMAN.

PARIS INTERNATIONAL EXHIBITION, 1885.—It is the intention of the Minister of Commerce to have a collection exhibited of teaching material and specimens of results from French schools. The educational section in group V. (classes 38 to 44) will comprise plans, models, &c., of schools and other institutions; teaching appliances, gymnastics, military exercises, equipments, &c.; printing and books, stationery, office furniture, photography, musical instruments. In the scientific *anneze* will be included geology, ethnography, hygienic discoveries, instruments and apparatus for medicine, surgery, astronomy, geography, weights, and measures, and money of different nations. The artistic *anneze* is to comprise paintings, sculpture, architectural models and designs, reproduction of ancient and modern monuments, paintings on enamel, porcelain, medals, &c., and the industrial arts. The London offices are at 1, Castle Street, Holborn, where applications for the remaining available space and all communications from British exhibitors should be addressed to Mr Edmund Johnson, *Commissaire Délégué*.

MUSIC IN THE WEST.

A concert was recently given by the Dunster Philharmonic Association at the Luttrell Arms Hotel. The weather was extremely favourable, and in consequence an appreciative audience attended, many persons coming from long distances. A society of this character, aiming at a high standard of excellence, and doing useful work for music, deserves to receive the heartiest support and encouragement of all true lovers of culture and progress. The programme was interesting and attractive. Indeed, with one or two exceptions, the selection of music was irreproachable.

The concert commenced with W. Sterndale Bennett's beautiful overture to *The May Queen*. It was played in a spirited and forceful manner by the orchestra. This was followed by the "Pageant Music," with the chorus, "Hark! their notes the hant-boys swell," from the same work. The gentle and poetical William Sterndale Bennett was born on April 13, 1816, at Sheffield, where his father was organist. The "Concerto in D minor," his first published composition, was written in 1832, he being then only sixteen years of age. He speedily won the sincere esteem of Felix Mendelssohn-Bartholdy, and of Robert Schumann, the latter being so enthusiastic about him as to engrave his portrait in the *Neue Zeitschrift für Musik*, for the new year, 1837, and to accompany it with a most loving and appreciative dedication. The first performance of *The May Queen* took place in 1858, when it was produced with the greatest success at the Leeds Musical Festival. It has since become an universal favourite, and formed the principal feature in a concert which was given by the Taunton Philharmonic Association, on the 30th of September, 1875, in memory of the beloved musician.

The next piece in order of performance was "Spring," the first part of Haydn's oratorio, *The Seasons*. This work, which was the last great effort of the most genial of writers, was composed in 1799, one year after the completion of *The Creation*. In it are to be found the ripest fruits of his inspiration, and its exquisite melodies delight our ears just as completely as they did those of their first auditors at the Schwarzenberg Palace. The solo parts were assigned as follows:—Simon (a farmer), Dr Clark; Jane (his daughter), Miss Copp; Lucas (a young countryman), Rev. W. P. Michell. Dr Clark infused a desirable amount of vigour and animation into his part, being undoubtedly most successful in his rendering of the lively air, "With joy th' impatient husbandman." The music assigned to Jane is of a difficult character, but Miss Copp had evidently carefully studied it, and her singing was much liked. Her voice was heard to most advantage in the beautiful duet, "Spring, her lovely charms unfolding." The Rev. W. P. Michell fulfilled an arduous task with great care, the part of Lucas suiting him admirably; this was especially the case in "Be propitious, bounteous heaven." The extremely beautiful chorus, "Come, gentle Spring," was given with taste and with true expression, all singing with evident love for the music. The passage beginning "See gentle spring delightful comes," for women only, had quite an ethereal effect, rendering the transition to the portion for men's voices only most effective. The choral part of "Be propitious" presents many difficulties, but, on the whole, it was very creditably performed, as was also that of "Spring, her lovely charms unfolding." One or two of the members have a curious habit of inserting short solos, sometimes consisting of one note only, where the composer has specially indicated by rests his desire that the chorists should be silent. As these interpretations do not in every case add to the beauty of the work, their omission would not greatly detract from its interest. Robert Schumann, referring to these sometimes unpremeditated additions, wrote: "Regard it as something abominable to meddle with the pieces of great writers, either by alteration, omission, or by the introduction of new-fangled ornaments. This is the greatest indignity you can inflict on art." The concluding movement is divided into three portions. The first one is purely introductory, and consists of shouts of "God of Light" and "Hail! mercy's Lord," interspersed with trumpet-calls of a martial character. The next is a melodious and graceful trio, chiefly unaccompanied, interrupted by choral ejaculations. This prepares the hearers for the third and principal part, which consists of a most effective fugue. The whole number is as difficult as it is masterly, and any slight imperfections in its interpretation must be passed over lightly, considering the onerous nature of the undertaking and the pains taken to ensure success. *The Seasons* is an oratorio practically unknown in the West of England, although its merits are far superior to those of its immediate predecessor, it being now generally admitted that the music of *The Creation* is by no means commensurate with the dignity and grandeur of the subject. All honour then to the Society which affords an opportunity of becoming acquainted with its beauties, even though it give but a portion of the work.

The second part of the concert was of a miscellaneous character. The most noteworthy feature was Haydn's "Ninth Grand Symphony," which was played in vigorous style by the Orchestra. "Papa" Haydn has been called "The Father of modern Instrumental music," and well does he deserve the title, for to him are we indebted for that artistic revelation, the "Sonata-form," in which all greatest musicians have since moulded their ideas. Before his time most instrumental music was incoherent and unsymmetrical, being totally wanting in that structural beauty to which we are now accustomed.

The greatest credit is due to Miss Kate May for the excellent taste and discrimination shewn in her choice of John Sebastian Bach's exquisite Aria, "Mein gläubiges Herze." This divinely joyful melody of the grand old master was composed for the Whitsuntide Cantata, and sung in the Thomas-Kirche, Leipzig, where Bach was both *Cantor* and *Kapellmeister*. Rarely does one meet with such exalted, such noble melody, soaring towards heaven, as it does, like the lark's song of triumph. Its rendering was chaste, artistic, and full of reverence, and left nothing to be desired. The Misses Copp, were very successful in Sir H. R. Bishop's Duet, "As it fell upon a day." Their voices blended admirably, and the effect was extremely pleasing. The auditors made known their delight in an unmistakable manner, and applauded heartily.

Very beautiful is Felix Mendelssohn-Bartholdy's part-song, "For the New Year," and right well was it sung. Indeed, its performance gave highest pleasure to all who had ears to hear and hearts to feel. Here all was calm and tranquil, save when the sea of sound rendered itself more audible, like a mighty ocean swayed by a summer gale, again to return to its former state of quietude—

It had a dying fall:

O, it came o'er my ear like the sweet south wind,
That breathes upon a bank of violets,
Stealing and giving odour."

Mr R. C. May has a rich, full voice, which was very effective in Sir A. S. Sullivan's popular song, "The Lost Chord." His singing was greatly admired by the audience, and the applause was both loud and long. The following pieces were also performed:—Part-song, "See the Chariot at hand," by W. Horsley, and R. L. de Pearsall's Madrigal, "Summer is coming in," with some unimportant songs and vocal duets.

The best thanks of the Association are due to Mrs West for the very efficient assistance she rendered as accompanist. The platform was tastefully decorated with choice flowers.

T. J. DUDENEY.

Delayed in transmission.

[Edred the Swine-herd, the trusty hind chosen to bear this to us in safety telleth how he, when near to the fair Abbey of Glastonbury, falling upon sleep was sore beaten by sundry roystering fellows of the baser sort, whereby he did suffer grievous bodily harm. He telleth further how haply a goodly Friar did pass that way, who, seeing his sad plight, did pity take, and with much care tend his hurts, to the end that after long tarrying he was able to wend his way hither in peace. We trow that divers bowls of wassail taken untimely did chiefly cause this sorrow.]

In consequence of Drigo's not having been able to complete in time certain alterations deemed necessary in his opera, *La Sposa rapita*, that work will not be given at the Teatro Concordi, Padua, this carnival.

Four new operas will be brought out during the present season in Italy: *Marion Delorme*, by Ponchielli, in Milan; *Aktos*, by Finotti, in Ferrara; *La Malinard*, by Coronaro, in Vicenza; and *La Creola*, by the same composer, in Modena.

For the concerts to be given under Pasdeloup's direction at Monte Carlo, Krauss, Devriès, Salla, and Donadio, Faure, Capoul, and Verget will be among the singers; Annette Essipoff, Ritter, Planté, Sivori, Marsick, and Mdle Carpenter, among the instrumentalists.

AGRICULTURAL HALL, ISLINGTON.—The Prince's Saloon, a large hall, holding a great many people, has been handsomely fitted up with stage, &c., for Mr Drew, who has just commenced a series of musical and dramatic performances, which began on Saturday evening, Dec. 27th. The artists were the Misses Bellew, Blanche, Pritchard, and Packer; Messrs Munroe, Drew, and Ch. J. Bishenden. Miss Pritchard sang well, and gained much applause; and Mr Bishenden, as usual, was very successful, his bold, stirring style of singing always giving great pleasure. Mr Drew is a good elocutionist, and Mr A. G. Pritchard makes an excellent accompanist.

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 74.

(Continued from page 822, Vol. 62.)

1822.

Whilst at Brighton, having a desire to see the King's Guard parade, I attended that ceremony one morning, and was greatly pleased with the evolutions gone through by a battalion of the fifty-second regiment, then on duty there, and by the performance of the band, who, amongst other pieces, played one in which each instrument had an *obligato* variation. I was not however equally gratified with the new mode of dismissing the men by double-quick time, which, while it in some measure resembled the breaking-off of a boys' school, ill accorded with the dignity of the army. The drill sergeant, notwithstanding, must have experienced vast labour whilst initiating them into this new practice, running having been (till this novelty was instituted) a part of military discipline unknown to British soldiers. It must however be acknowledged that military tactics in England have been greatly improved during the last half century, and that, although several of them have been imported from Germany and France, they are not foreign to the purpose. It should be observed also, that the present uniforms of our soldiers, with their trousers, and cropped and unpowdered hair, are calculated to show their persons to advantage, while it affords them ease and comfort, without engrossing nearly the whole of their time in preparation, as was formerly the case. Fifty years ago, the men, before they fell in for guard on the parade in St James's Park, were occupied two or three hours in getting ready, their dressing-room being the *pavé* of the open street close to the gate of the Horse Guards, where in the morning was presented a scene as grotesque as that displayed in Hogarth's celebrated "March to Finchley." They first underwent the operation of shaving, and sometimes perhaps bleeding; next, that of dressing and powdering the hair. The latter (powdering) being accomplished by soaping the head all over with a brush, and afterwards covering it with flower issuing from a dredging-box, whereby it became as close and as white as a cauliflower. But the most unpleasant part of the ceremony was that of the barber whilst tying their long queues, pulling the skin of their heads so far back, that they were at night deprived of sleep from not being able to shut their eyes. The officers of that day, like those of the present, displayed great skill and courage, and were devoted to the service. A curious instance of this occurred in the year 1813, in an officer of the Guards who had been serving for a considerable period in the Peninsula, under that great captain the Duke of Wellington. This young man, who had been in several battles, having leave of absence for a short time to come to England on private matters of great importance, was so eaten up with *ennui* during his stay in London, that he declared at the mess-dinner of the officers of the King's Guard at St James's, that his then dull life was to him so irksome that he longed for the day when he should set out to rejoin his regiment.

A new comic opera, called *Maid Marian*, was produced at Covent Garden Theatre on the 30th of November. It was written by Mr Planche; the music by Mr Bishop. The principal part of the music was allotted to Miss M. Tree, who sang it admirably, and was greatly applauded. The overture, and the whole music of this piece, is highly meritorious.

1823.

The King's Theatre opened for the season on the 4th of January, with Mozart's opera, *La Clemenza di Tito*. I must here trespass on the reader by relating an original anecdote of Mozart, which had only recently come to my knowledge, and which shows the kindness of his nature. I dined by invitation with an old gentleman (Mr Z—n, a German), who had been intimate with Mozart, and had lately come from Vienna to England. In the course of our conversation, Mozart being spoken of, he produced from his music-room the copy of a minuet and trio on a quarto sheet, composed by that extraordinary musician in his best style, under the following curious circumstances: Mozart was one day accosted in the streets of Vienna by a beggar, who not only solicited alms of him, but by strong circumstances endeavoured to make it appear that he was distantly related to him. Mozart's feelings were excited; but being unprovided with money (as is frequently the case with men of genius), he desired the beggar to follow him to the next coffee-house, where taking writing-paper, and drawing lines on it with his pen, he in a few minutes composed the minuet and trio alluded to. This, and a letter, Mozart directed him to take to Mr —, his publisher, of whom the mendicant received a sum equal to five guineas. The copy, I believe the only one in England, was presented to me, and was afterwards given by me to Mr Shield.

On Tuesday, the 14th of January, Rossini's popular opera, *La Gazza Ladra*, was performed, when Signor Porto made his first

appearance in the part of Fernando. The voice of Porto is a powerful bass of good quality: one of his songs was encored. On Saturday, the 25th of January, Rossini's opera of *Tancredi* was performed, when Mdme Borgondio and Signor Reina (a tenor) made their first appearance. Mdme Borgondio's performance of *Tancredi* was a complete failure, but Signor Reina displayed a powerful and well-cultivated voice. The new opera of *La Donna del Lago*, by the same composer, was represented for the first time on the 18th of February. The talents of Rossini in this opera are highly conspicuous. It contains several pieces in his best style; and its success was such, that it was performed twenty-three consecutive nights. A new comic opera, called *Eliza e Claudio*, was produced on the 12th of April. The music was composed by Mercandante. This piece was admirably performed by Mdme Camporese, Mdme Caradori, and Signor Curioni. The music, distinguished by its brilliancy and sweetness, partakes of that gay and lively style first introduced by Rossini. Mdme Camporese brought out for her benefit, on the 5th of June, Rossini's new opera, called *Ricciardo e Zoraida*. The music of this opera gave great satisfaction, and several pieces were encored, among which the finale to the second act, and a beautiful trio, sung by Garcia, Camporese, and Mdme Vestris.

The oratorios, which were again performed alternately at both theatres, commenced at Drury Lane Theatre on the 30th of January, under the direction of Mr Bochsa, with a grand performance of ancient and modern music. At the end of the second part Mdme Camporese sang an Italian *scena*, in which she was greatly applauded, and Mr Mori performed a concerto on the violin with great taste, and in a brilliant style of execution. This gentleman, in the year 1805 (then a boy), played concertos on the violin in public with so much ability, that he was called "The young Orpheus." An idea has been long entertained by many, that great names inspire great achievements, and Mr Mori's performance was such as might have tended to confirm some waverers in that ridiculous system. But although the notion is truly absurd, I actually knew a gentleman of large fortune who placed implicit belief in it. Mr B—y had an only son, who, at the early age of five years, discovered so strong a predilection for guns, swords, and drums in his toys, that he gave him the appellation of Caesar, and determined to bring him up to the profession of arms. In due time he purchased a commission for his son, who, after carrying the colours for a while, was promoted, and sent to the continent, during the late war, with his regiment, when this Caesar, thinking the better part of valour is discretion, fought shy in an affair of out-posts, was tried by a court-martial, and dismissed the service.

The oratorios for the Lent season began on the 9th of February at Covent Garden Theatre, with a selection from the works of Handel, Haydn, Mozart, Beethoven, &c., in which Mdme Camporese, Mrs Salmon, Miss Paton, Mr Braham, and Mr Sapia, sang with great effect. At the end of the first part was performed a concertante for two harps, by Mr Bochsa and Miss Dibdin, his pupil. Mr Bochsa, in his performance, displayed great powers of execution, and his music was scientific and pleasing; but there is something repulsive in a gigantic sort of a personage like Mr Bochsa playing on so feminine an instrument as the harp, whose strings, in my opinion, should only be made to vibrate by the delicate fingers of the ladies. If it is said that this is an ideal nicety, I will answer,—so is that (so generally expressed) which condemns an actor of low stature for appearing as Alexander the Great.

A grand concert, under the patronage of His Majesty, took place at the King's Theatre, on the 24th of April, for the benefit of the new institution called "The Royal Academy of Music." The whole of the opera and other popular singers performed on the occasion. Mr F. Cramer led the band.

A new opera in two acts was brought out at Covent Garden Theatre on the 8th of May, called *Clari*, or *the Maid of Milan*: the music by Mr Bishop. Miss M. Tree's song, "Sweet Home," is a beautiful specimen of taste and simplicity. The melody is taken from one occurring in a German opera, and the effective accompaniments are composed by Bishop. This air, charmingly sung by Miss M. Tree, was honoured with universal applause and an encore. The music of this piece is altogether of a very superior description.

Two or three days previous to that which had been fixed upon for the benefit of the Philanthropic Society, at Covent Garden Theatre, Mr C. Kemble, who was to have performed on that occasion the character of Romeo (though too old for it), in the tragedy of *Romeo and Juliet*, being taken ill, the committee of members appointed to superintend the performance, on being apprised of that circumstance, found it necessary to apply for advice from some of the authorities of the theatre. On consulting the stage-manager, he informed them that there was not any one belonging to the company who could act the part to their advantage except Mr Macready, who

it was by no means certain would become the substitute for Mr C. Kemble; but that they had better try the experiment of asking him. The committee accordingly waited on Mr Macready, who received them politely, but with a great portion of that superabundant importance for which he was so much distinguished. On the committee communicating to him the nature of their mission, the hero of the buskin, prudently considering that it might not redound to his credit to refuse assisting a public charity, replied with lofty condescension,—"I will certainly act for the benefit of the Philanthropic Society; but I see how it is; as you cannot have the corporal you now apply to the general!"

(To be continued.)

THE LARGE ORGANS IN EUROPE.

(From the New York "Keynote," Edited by Frederic Archer.)

The following is a list of some of the most important instruments to be met with in Europe. Mr Archer is now engaged in obtaining a list of the most important instruments in America.

	Builder.	Number of Manuals.	Speaking Stops.
Riga Cathedral	Walcker	4	124
Albert Hall, London	Willis	4	111
St Sulpice, Paris	Cavaille-Coll.	4	110
St George's Hall, Liverpool	Willis	4	100
Ulm Cathedral	Walcker	4	100
Doncaster Parish Church	Schultze	5	94
Town Hall, Leeds	Gray & Davison	4	93
Alexandra Palace, London	Willis	4	89
St Nicolai Kirche, Leipzig	Ladegast	4	85
Schwerin Cathedral	Ladegast	4	87
Marine Kirche, Lubeck	Schultze	4	82
Merseburg Cathedral	Ladegast	4	81
Crystal Palace, London	Gray & Davison	4	80
Notre Dame, Paris	Cavaille-Coll.	4	80
Magdeburg Cathedral	Reubke	4	80
St Paul's Kirche, Frankfurt	Walcker	3	74
Rotterdam Cathedral	—	4	72
Dominican Church, Prague	—	4	71
Seville Cathedral	—	3	71
(First organ.)			
Collegiatkirche, Lucerne	Haas	4	70
St Michael's, Hamburg	Hildebrand	3	70
York Cathedral	Hill	4	69
St Denis, Paris	Cavaille-Coll.	4	69
Weingarten Monastery	Gaebler	4	69
St Eustache, Paris	Ducroquet	4	68
Seville Cathedral	—	3	68
(Second organ.)			
Leeds Parish Church	Snetzler & Schulze	4	67
Valencia Cathedral	Ibach	3	67
St Nicholas', Hamburg	Schnittler	4	67
Stift's Kirche, Stuttgart	Walcker	4	66
Mr Holmes' Organ, London	Bryceson	4	65
Halberstadt Cathedral	Schulz	4	65
Queen's College, Oxford	Walker	4	65
Public Halls, Glasgow	Lewis	4	64
St Michael's, Tenbury	Flight	4	64
Beauvais Cathedral	—	4	63
Freyburg Cathedral	Mooser	3	63
Rouen Cathedral	Lefevre	4	63
Kronstadt Cathedral	Walcker	4	63
St Johannes' Kirche, Magdeburg	Sauer	4	63
Freyburg Cathedral	Mooser	3	62
Christus Kirche, Hirschburg	—	3	62
St Peter's Church, Manchester	Jardine	4	61
Victoria Rooms, Clifton	Hill	4	61
Lund Cathedral	Strand	4	61
Evangelisten Kirche, Mulhausen	Walcker	3	61
Tours Cathedral	Lefevre	4	60
Berne Cathedral	Haas	4	60
Haarlem Cathedral (St Bavon)	Muller	3	60
Breslau Cathedral (St Johannes)	—	3	60
St Jacobi's Kirche, Hamburg	Schnittker	4	60
Muhlhausen Cathedral	—	3	60
St Etienne, Caen	Lefevre	4	60
Basle Cathedral	Haas	4	60
Brompton Oratory, London	Bishop	4	59
Trinity College, Cambridge	Hill	4	59
St Katherine's, Hamburg	—	4	58
City Hall, Glasgow	Gray & Davison	4	57

	Builder.	Number of Manuals.	Speaking Stops.
Ulster Hall, Belfast	Hill	4	56
Marion Kirche, Wiemar	Schulze	3	56
Music Hall, Sheffield	Cavaille-Coll.	4	56
St Peter's, Goerlitz	—	3	55
St Mary's, Breslau	Roder	3	55
Durham Cathedral	Willis	4	55
Salisbury Cathedral	Willis	4	55
St Martin's, Scarborough	Harrison	4	54
Town Hall, Birmingham	Hill	4	53
Colston Hall, Bristol	Willis	4	53
All Soul's, Halifax	Forster & Andrews	4	53
St Elizabeth's, Breslau	Engler & Muller	3	53
Lichfield Cathedral	Holdich	3	53
Worcester Cathedral	Hill	3	53
Gouda Cathedral	Moreau	3	53
St Stephen's, Nymegen	Konig	3	53
St Peter's, Eaton Square, London	Lewis	3	53
St Paul's Cathedral, London	Willis	4	52
Zurich Cathedral	Kuhn	3	52
St Thomas, Berlin	—	4	52
St Wenzel, Nuremberg	—	3	52
Free Trade Hall, Manchester	Jardine	4	52
St Paul's, Antwerp	Felbrugen	3	51
Aquarium, London	Jones	3	51
Kinnaird Hall, Dundee	Forster & Andrews	4	50
Town Hall, Paisley	Bryceson	5	50
Old Church, Amsterdam	—	3	50

A TOURIST'S RECOLLECTIONS OF SUMMER TIME.

I.—"NOON, ON THE HILL."

A perfect silence seemed to brood
O'er all the lovely solitude,
But Nature's voice (ne'er wholly still)
Spoke sweetly from the murmuring rill,
That seemed the spirit of the hill:
Perchance some curious vagrant bee
Passed booming by o'er flower and tree,
While from the distant farm was heard
Faint utterance of beast or bird;
But such faint knocks at Silence' door
Left stillness deeper than before;
The breeze had swooned—all powerless
To cope with mid-day's sultriness.
O'erhead, the vast cloud-castles rose
In grand celestial repose,
Breaking, to let the vision through
To endless depths of purest blue,
Until, oppressed, it turned away
To where the smoke-hid city lay.
So fair the time, so calm the scene,
It seemed that care might ne'er have been,
And life were meant for dreams and rest,
Basking on summer's languid breast.

II.

"Sometimes, too, a burst of rain,
Swept from the black horizon, broad, descends
In one continuous flood. Still overhead
The mingling tempest weaves its gloom, and still
The deluge deepens," &c.—THOMSON'S "SEASONS."

There's a strangeness, a darkness, a gloom over all,
The thrush fears to sing and the cuckoo to call,
The wind's hollow voice has a moan like despair,
As it blows (like Distraction) from here and from there;
And the rain ever falls on the profitless land,
Where the husbandman's toil's like a structure on sand,
Which the hungry sea swallows—and "Summer's" a name—
Nothing more—for now Winter and he are the same.

CLARENCE HOOPER.

While the second act of *La Fille de Mme Angot* was being given a short time since at the Teatro Mariani, Ravenna, the *prima donna*, Mancini, fainted on the stage, and the performance had to be suspended.

It is now decided that Albert Neumann will again visit Italy in the spring with an operatic company, and perform various works, including *Lohengrin*, *Die Meistersinger*, and *Tristan und Isolde*, by Wagner.

WAIFS.

Aldighieri, the baritone, lately visited Milan.
The tenor, De Bassini, is singing at Bucharest.
Massenet's *Manon* has been produced at Bruges.
Georg Henschel has returned from a concert-tour to Berlin.
Massenet's *Roi de Lahore* inaugurated the season at Modena.
Mlle Tremelli is engaged at the Teatro del Liceo, Barcelona.
Amilcare Ponchielli has returned to Italy from St Petersburg.
A theatre to contain 3,000 persons, is being erected in Antwerp.
Valentino Carrera has written the libretto for a new opera by Usiglio.

It is proposed to light the Teatro Colon, Buenos Ayres, by electricity.

A Choral and Instrumental Festival is being organized in Fécamp for July next.

There is some probability that the Teatro Garibaldi, Treviso, will be pulled down.

The new Theatre, Nice, is built on the model of the Teatro Costanzi, Rome.

Puccini's opera, *Le Villi*, has been successfully performed at the Teatro Regio, Turin.

Bottesini's opera, *Ero e Leandro*, has been performed at the Teatro Municipal, Santiago.

Fides-Devries selected *Rigoletto* for her farewell appearance at the Teatro Real, Madrid.

Mdme Sembrich achieved a brilliant triumph in *Lucia* at the Teatro Real, Madrid.

It is said that, besides Stagno, another tenor, Tamagno, will be engaged for Rio Janiero.

Bizet's *Carmen* will be given this season at the Teatro San Carlo, Naples, for the first time.

The Teatro Salvini, Florence, may possibly be opened for opera during the carneval season.

The distribution of prizes at the Liceo Musicale Rossini, Pesaro, took place on the 11th Dec.

La Figlia del Buffone, a parody on *Rigoletto*, will ere long be produced in St Petersburg.

The Teatro Filodrammatico, Milan, will shortly swell the list of theatres lighted by electricity.

A new opera, *La Creola*, music by Coronaro, will be produced this season at the Teatro Communal, Modena.

The Teatro San Carlo, Naples, opened for the season, on the 25th December, with Verdi's *Forza del Destino*.

Joseph Wieniawski will give a concert, on the 17th inst., in the large room of the Grande Harmonie, Brussels.

The first polka was danced at Kopidlino, Bohemia, where Franz Hilmer, who composed the music, died in 1881.

A company of Belgian artists, styling themselves the "Concert hollando-belge," are making a tour in Holland.

Millöcker's *Bettelstudent* has been adapted by Hennequin, Valabrege, and Kufferath, for the Alcazar, Brussels.

Riccardo Rasori's new opera, *Il Conte di Rysor*, will probably be given this carneval at the Teatro Carcano, Milan.

The season at the Teatro Apollo, Rome, was inaugurated by Wagner's *Lohengrin*, the Queen of Italy being present.

The Italian Opera Company, until lately at the Teatro de la Alhambra, Madrid, are now performing in Seville.

The tenor, Celada, and Signora Celada, his wife, have opened a school for singing and the pianoforte in Buenos Ayres.

The oldest piano in the United States is said to be one now in Philadelphia, made by John Bland of London, in 1712.

The Madrid public and press are tolerably unanimous in their approval of Signoretti, the new tenor at the Teatro Real.

Emanuel Chabrier has nearly completed a three-act opera, *Le Roi malgré lui*, the libretto by Armand Silvestre and Burani.

A new buffo opera, *Cengui*, with music by a native Turk, Ahmed Midhad Effendi, has been produced at the New Theatre, Constantinople.

Ercole Bolognini, manager of the Teatro Municipale, Nice, was recently in Milan, making engagements for his approaching season.

Alexandre Dumas is to be promoted commander, and Meilhac, officer, while Ohnet is to be created knight of the Legion of Honour.

A young Spanish sculptor named Mascort is working on a marble bust of Gayarre. (Sculp accurately, O sculptor!—Dr Blüthge.)

Musella, the manager at Rio Janiero, is shortly expected in Milan to engage a company for his next season, which commences on the 25th May.

A buffo opera, *Prinz und Maurer*, music by Oelschläger, formerly conductor at the Carltheater, Vienna, has been well received at Klagenfurt.

Completely restored to health, Giosa is working on his opera, *Un Geloso ed un Vedova*, which will be first produced at the Teatro del Fondo, Naples.

Another youthful pianist, Giesela Gulyas, has appeared in Vienna. She is a pupil of Professor Schmidt's, at the Conservatory of Music, and only fourteen.

The Madrid Quartet Society, under the direction of the violinist J. de Monasterio, inaugurated their season, on the 26th December, in the Salon-Romero.

Millöcker's opera, *Der Feldprediger*, was to be given for the first time, on the 3rd inst., at the Walhalla-Operetten Theater, Berlin, the composer himself conducting.

There are 48 professors and 539 pupils at the Brussels Conservatory of Music, to which the Government, the Province, and the Town, contribute together 169,100 francs annually.

In consequence of her great success in *Hamlet* at the Teatro San Carlo, Lisbon, Fides-Devries has prolonged her engagement beyond the time first specified, and will not return to Paris before the 10th inst.

"Another fearful storm from America," he remarked, laying down his paper and addressing his wife. Then, after a short pause, he added meditatively: "What a pity Columbus ever discovered the precious place!"

THE MEMORY OF OUR LOVE.

(New Song, for Music.)

My nights are long, my days are drear,
And sorrows round my heart intwine;
No deep regret, nor blinding tear,
Brings back the joy that once was mine.
The sun may shed its golden rays,
The moon may light the heavens above;
But, oh! their charms can ne'er efface
The fond remembrance of our love,
Oh! love, dear love, the time has passed,
The web of fate is wove;
But I shall cherish to the last
The memory of our love—
Yes, cherish, cherish to the last,
The memory of our love.

Think not, oh! loved one, that the sin
That brought the burning blush of shame
Could lead me other love to win,
Or think the less of thy dear name,
No! no! by heaven, I'll keep that vow,
Ay! by the God that reigns above;
I loved thee once, I'll love thee now,
If but in memory of that love.

Oh! love, dear love, the time has passed,
The web of fate is wove;
But I shall cherish to the last
The memory of our love—
Yes, cherish, cherish to the last,
The memory of our love.

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"A most graceful setting of Heine's poem."—*Musical World*.
 "There was an absolute novelty in the shape of a song by Miss Ida Walter, sung for the first time by Mr Maas, and warmly encored. Miss Walter has fitted to Longfellow's 'The sea hath its pearls' a very graceful melody, which she has so treated as to bring out (in the last stanza) the full dramatic significance of Longfellow's, or, rather, Heine's beautiful little poem. Heine, who had almost a morbid horror of being translated in verse, and who was driven wild by some of his musical illustrators, could scarcely have objected to the skilful and sympathetic manner in which, at least in one instance, he has been first versified in a foreign tongue and afterward set to music."—*St James's Gazette*.

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